



NEWS SCOPE

A newsletter for designers, collectors and lovers of kaleidoscopes

Vol. 25 No. 2
Spring 2010



2010 Convention Schedule and Programs

The venue of this year's Brewster Kaleidoscope Society Convention is Santa Clara, California, close to both the San Jose and San Francisco airports and right in the midst of many tourist attractions, great restaurants, and convenient transportation. Further, the Hyatt Regency Santa Clara has been extremely responsive to our group's requirements. Our meeting rooms on the first floor and mezzanine of the hotel are spacious and accommodating. From the time you register in the Santa Clara foyer, you'll notice our creature comforts.

This year's Brewster Convention program includes events that our members have requested in our two surveys. Added to Friday morning's unveiling (Grand Ballroom E) is a Retrospective, emceed by Jean and Karl Schilling, looking back over BKS's 20 years of happiness, and recognizing important contributions of many of our artists and leaders. As always, we will next enjoy our unveiling. Afterwards, the display room (Santa Clara Ballroom) will be open all day Friday, all day Saturday, and then to the public on Sunday. Within the display room, in addition to enjoying the new and exciting artists' kaleidoscopes and participating in the silent auction of one-of-a-kind scopes, you will be able to view the scopes included in the Retrospective, as well as a wonderful photographic history, developed by Carolyn Bennett.

Thursday evening, collectors are invited to an informal after-dinner reception in the Cypress Room. You'll be able to catch up with friends and test yourself on a fun Brewster Quiz, courtesy of Kevin Kohler.

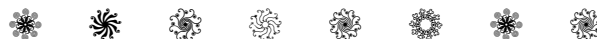
On Friday night, after dinner on your own (at one of the many local gourmet, ethnic, or theme restaurants), you are invited to join your friends in the Cypress Room for after-dinner snacks and, if you wish, your personal kaleidoscope marketplace. Here you will have opportunities to trade, auction (silent) or sell kaleidoscopes from your personal collection or acquire some from fellow members. Simply bring scopes you wish to trade or sell or bring photographs with detailed descriptions (each member is limited to three). Copies of *The Kaleidoscope Collectors Guide* will be available to help with the process. Whether you intend to trade or not, this is a great opportunity to catch up with your friends.

All day Saturday, of course, the display room will be open. Additionally, kaleidoscope-making classes will be offered by six of your favorite artists. If you have not done so yet, be sure to sign up before the spaces are filled.

Additionally, throughout the day Saturday, the nearby Cypress Room will be reserved for us to meet informally with discussion leaders and fellow members to relate the issues which you have said are most important ("table topics"). These include the future direction of The Brewster Kaleidoscope Society; building public recognition for kaleidoscopes; documenting your collection; maintaining, fixing and mending scopes; discussing our personal favorites; and starting a Brewster Blog.

And don't forget the Brewster Convention Banquet, chaired by Peggy Kittelson and Peg Sabath, to be held in the Magnolia Ballroom. In response to this year's theme, Retrospective, you are encouraged to dress in a style commemorating one of the last 20 years or one of the cities (list attached) in which we have met (or both). Plans for the banquet include great food, a superb DJ, many prizes, and lots of fun.

On Sunday morning, we will have breakfast in the Magnolia Room and discuss the State of the Society, with a summary of your survey responses and the actions being taken in response to them. Following the breakfast, we will all still have plenty of time to enjoy the display room, our good friends, and the sheer pleasure of being together.



Contact Bob with your willingness to assist with registration, sales/display, publicity, entertainment, arrangements, or Brewster history. It is fun being involved, and you will contribute to everyone's enjoyment.

Bob Sabath
rsabath@sabathsupplychain.com
262-552-7180
425 Sheridan Road,
Racine, Wisconsin 53403

"Reservations are running strong. It is important to reserve your room before our room block fills."

The Brewster Kaleidoscope Society Mission Statement:

The Brewster Kaleidoscope Society is a unique organization which provides a forum for artists, collectors, and retailers to promote and perpetuate kaleidoscopes as an art form.

BKS Membership

Mary Theresa Boll, BKS Membership Coordinator

The 2010 Brewster Membership as of March 12, 2010 represents 358 BKS members with 305 paid memberships. We have 51 memberships listed for couples and families. There are already 81 members who have signed up for 2011 and a few for 2012. Artists and Retailers are listed on the www.brewstersociety.com website. If you were a new artist or retailer and wish to be listed on the website please contact Kevin Kohler, our phenomenal web master.

If anyone would like to renew their membership for 2011 or 2012, you may do so at any time either by using our online form at www.brewstersociety.com or by simply sending a check and including any changes in your addresses. You can also renew or update your membership when you register for the Santa Clara convention either online or by mail.

Please email me any changes in mailing addresses or emails and I will update our contact list. If you have not received an email in February or March from the Brewster Society, please email me to update your email address.

Sadly, two long term members of the Kaleidoscope world passed away this January. James Kirkwood of West Union, West Virginia passed away on January 12th. James and his wife, Jonette, own "Frog and Monkey Studio" and attended many of the past conventions. He will be lovingly missed. Jonette asked me to convey her "Good wishes" to the BKS and hopes to be able to be back working with her kaleidoscopes by the end of this year. Another icon of the Kaleidoscope world also died in late January. Al Brickel passed away January 28th. He attended many of our early conventions and is mentioned in the Guinness Book of World Records. More information on Al is included later in this newsletter. Our condolences and prayers also go out to kaleidoscope artist, Kathleen Hunt, whose daughter Amy was killed in an auto accident in late February. Amy leaves a husband and four young children.

ブリュースター・カレイドスコープソサエティーは
万華鏡を楽しむ人たち(コレクター、作家、販売業者)の
国際的な会員組織です

あなたもぜひ、第 20 回のコンベンションにご参加ください

場所: アメリカ、カリフォルニア州 サンタクララ

時: 2010 年 6 月 11 日 ~ 13 日

Brewster Kaleidoscope Society

PO Box 95

Damascus MD 20872

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NEW PASSWORD

To access the
Members Only Section on
www.brewstersociety.com

Username: bksmember

Password: 20scopes10

Ad Space Available

We invite you to take advantage of the expanding newsletter to:

- Extend your marketing
- Target a select audience
- Promote your artwork
- Promote your gallery or store

For more information
contact:

Charles Karadimos

301-253-5789 or

Karascopes@aol.com

Ad rate sheet available at

www.brewstersociety.com/join.html



Cozy's Column

Looking Back 20 Years

More and more I love to reminisce. In looking back through early issues of the Brewster Society News Scope, I concentrated on 20 years ago. Spring 1990 (vol. 5, No.1). That means we had been organized for four years, and were commencing our fifth year. But we were getting ready for only our second annual convention. It was to take place in Louisville, Kentucky. Since I only charged \$30 per person (attendance at the various functions was additional and optional), the big mystery is how I managed to pay airfare and expenses for five dancers to come all the way from the University of Montana, to perform in the Kentucky Center for the Arts Theater-in-the-Round. Known as the Kaleidettes, this group's colorful routine included something for everyone - tap, ballet, modern, jazz and ethnic. Outside entertainment was an essential item in the early days, as well as an inspirational program and several professional kaleidoscope demonstrations.

A Dear Cozy letter from one of our members with a Down Syndrome daughter contained information about a kaleidoscope class that was being taught in an elementary school classroom for Down Syndrome students.



Dance sketch by Jan Haber

Coincidentally, the following poem was submitted by Judith Clarke who had been deaf since her mid-twenties, and was a specialist in image building with handicapped people.

My First Kaleidoscope ...A Gift I Give Myself

My first kaleidoscope . . . a gift I give myself
For loving and feeling great joy
As I spend the day with my child self
Laughing, making friends with strangers,
Toasting life with its endless colors dancing like fairies
Embracing the light of my inner most private being.

My first Kaleidoscope . . . a gift I give myself
For bravery and courage, daring to seek my dreams,
Born in the pain of ending one life and beginning another
Born in the excitement of my continuing search
For everything good and beautiful of life.

My first Kaleidoscope . . . a gift I give myself
With its rainbow colors all bright and dazzling.
It warms my heart with excitement when I am cold,
It cools my mind when work days press too hot,
It gives me joy, contentment and peace.
My spirit dances, my heart rejoices
Through the looking glass of ---
My First Kaleidoscope . . . a gift I give myself.

Convention Registration News and Information

By early March, we have over fifty registrations, which is running well ahead of most conventions, and lots of door prizes to give away. Everyone has been very generous. Many well-known artists have already committed to attend the convention including Charles Karadimos from Maryland, Carolyn Bennett from New Jersey, Robert and Ann Anderson from Wisconsin, Koji Yamani from Tokyo, Bob Coleberd from California, Judith Paul from California, Michael Collier from Oregon, Peggy and Steve Kittelson from Iowa, Ken and Dore Wilhoite from California, Scott Cole from North Carolina, Erik Van Cort from Massachusetts and Laura Wilde from California. As of today, four new BKS member artists will be exhibiting for the first time at the BKS convention and they are Beverly Forester from Oklahoma, Alex Bouteneff from Connecticut, Ichiro Seino from Chibakan, Japan and Butch and Donna Bartell from California.

Our online registration form is quick, easy and user friendly. Any classes that you sign up for are immediately confirmed on your receipt. All classes still have

slots available. If you have already registered for the convention and would like to add additional items for convention, this can be done any time by going to our online registration form or by emailing Mary Boll at mboll@adelphia.net. Our registration site is hosted by the online company Acteva and everything on the mail-in form is also available on the online form. The site is secure for credit card use and your credit card information is confidential.

If anyone needs help with a registration or membership form, please feel free to call 740-352-2310 after 4 PM Eastern time.

Joyce Wiese from La Crosse, Wisconsin, wrote: "How I would love to attend the convention---I am 93 years old now and unable to make the trip. I'll have all of you in mind. Greet people for me. Thanks again. Love, Joyce Wiese"

I did offer to swing by Wisconsin to pick her up but Joyce keeps using that 93 year old excuse. Hope to see the rest of you all in Santa Clara soon ... Mary

"Reservations are running strong. It is important to reserve your room before our room block fills."



Sie sind herzlich eingeladen, an der 20. Convention der Brewster Kaleidoscope Society teilzunehmen.
Die BKS ist eine internationale Gesellschaft für alle, die Kaleidoskope mögen, einschließlich Sammlern, Designern und Geschäftsleuten, die Kaleidoskope verkaufen

Brewster Kaleidoscope Society Conventions

Year	Place	Name	Date
1.	1989 - Louisville, KY	Kaleidoscope Convention	April 28 - 30
2.	1990 - Louisville, KY	Kaleidoscope Convention II	April 28 - 29
3.	1991 - Louisville, KY	Brewster Society Convention III	May 24 - 26
4.	1992 - Rockville, MD	Brewster Society Convention IV	April 3 - 5
5.	1993 - Louisville, KY	Brewster Society Convention V	June 11 - 13
6.	1994 - San Francisco, CA	Convention 94	June 10 - 12
7.	1995 - Chicago, IL	Brewster 95	June 9 - 11
8.	1996 - Corning, NY	Kaleido-Magic	May 30 - June 2
9.	1997 - Seattle, WA	World of Color	May 22 - 25
10.	1998 - Orlando, FL	Kaleido Galaxy	May 22 - 25
11.	1999 - Kennebunkport, ME	Waves of Color	September 23 - 26
12.	2000 - Davenport, IA	Kaleidofest-2000	June 22 - 25
13.	2001 - San Diego, CA	Kaleidoscope Jubilee	May 24 - 27
14.	2002 - New Orleans, LA	Kaleidoscope Carnival	May 9 - 12
15.	2003 - Asheville, NC	Brewster Blueridge Reunion	May 22 - 25
16.	2004 - Portland, OR	Highlands Rendezvous	June 3 - 6
17.	2005 - Nashville, TN	Convergence 2005 (Symmetry & Harmony)	June 2 - 5
18.	2006 - Albuquerque, NM	Fiesta of Color	May 11 - 14
19.	2007 - Charleston, SC	Light Waves	June 21 - 24
20.	2010 - Santa Clara, CA	Kaleidoscope Reflections	June 10-13

Featured Gallery : Something/Anything

submitted by John Woodhull

After working in the wholesale side of the jewelry business for nine years I'd had enough traveling and decided to open a retail establishment. The concept for my store came from the American contemporary jewelry that was being made and sold in SOHO, New York City. With the help of a friend I was able to secure a location in San Francisco's Ghirardelli Square, a great outdoor retail center similar to Faneuil Hall in Boston, with high tourist traffic.



In May 1989, shortly after attending my first buying trip to the Rosen show, I opened my first store. Five months later the big earthquake hit San Francisco, tourism came to a screeching halt, and I wondered if opening a retail business had been a good idea after all. Fortunately everything worked out, my store made a profit in the first year and I was off and running.

After five years of selling American-made contemporary jewelry, one day a woman walks into my store. She casually asks if I'd ever considered selling kaleidoscopes. She suggested that kaleidoscopes sold quite well in locations similar to mine and that they would fit with my American-made contemporary craft theme. This woman was none other than Janice Chesnik. We had subsequent conversations and she gave me the names of several kaleidoscope retailers.

At the next Rosen Show (now called the Buyers Market of America), I purchased my first selection of kaleidoscopes. I was pleasantly surprised at how easily the product worked in my store and how well the kaleidoscopes sold. I soon learned that people collected kaleidoscopes just like other forms of art. We sold to first timers as well as collectors who owned 100 pieces or more.

It occurred to me that I had found the perfect product to keep husbands "busy" while their wives looked at

jewelry. I made sure that when I opened my second (now my only) store in Sausalito that kaleidoscopes occupied a prime spot. The scopes are easily visible from the sidewalk and can even be seen from across the street. Now customers can look out toward San Francisco Bay while viewing our scopes.

We currently carry the work of about 14 different artists. The selection starts with teleidoscopes and works up to kaleidoscopes with a retail price of \$500.00. Our selection caters to first time buyers as well as collectors. The wow factor when someone first looks through a scope largely makes the sale; however, the



exterior design plays an important role as well. I recently sold a scope to a couple whose lead glass living room windows were similar in construction to the kaleidoscope's viewing object. I have found that spontaneous purchases on a regular basis happen within a specific price range and that is how my assortment has evolved.

I will conclude by saying that I'm very glad Janice walked into my store that day in 1994. Jewelry remains about 85% of my business; however, the exuberance of the buyers makes selling kaleidoscopes something special! Thank you to all of the artists with whom I do business. You are a great group, and I really appreciate your talent.

*Visit the website at
www.somethinganythinggallery.com*

Boston CraftWorks, LLC

Front Surface Mirror	Oil Filled Wands
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Sold Brass Rings	Crystal Teleidoscope Balls
Image Wheels	Kaleidoscope Kits
And Lots of other Craft Kits and Supplies	

[Http://www.BostonCraftWorks.com](http://www.BostonCraftWorks.com)

A Mystery to be Solved

Recently a request and mystery has been presented to the BKS. The following is a summary of the letters that go with the photograph shown to the right.

The Hastings Library in Hastings, Nebraska received a gift of 5 beautiful and unique kaleidoscopes and thought it would be fun to host some sort of program about kaleidoscopes, perhaps an artist to discuss how they are made, something about the history of them, etc. They are looking for someone who would be an appropriate speaker on these topics and would be willing to travel to Hastings. The Friends of the Library group would sponsor such a program.

Anyone interested? Contact Mary at the email/phone given at the end of the article.

The photo shows 4 of the scopes that were donated. The ornate yellow one has a double mirror set, was purchased in Michigan, ~\$200. The brass one was purchased at a local museum gift shop in Hastings, Nebraska in the 1990's for ~\$150. The blue, triangular glass piece was purchased in New Orleans ~1992. The wood set is signed by its Nebraska artist, Ralph Olson, and was purchased in the late 90's - filled apparently with emu egg shells.



Please check out the photo and if anyone can identify the artists or give any additional information on any of these kaleidoscopes, please contact Mary at mboll@adelphia.net or call her at 740-352-2310 and she will send this information on to the library.

... Attention Members ...

If you have not been receiving email messages from us over the last couple of months, it means that we don't have an email address or updated address for you.

Please contact Mary T. Boll at
mboll@adelphia.net.

Looking for Feedback from the Membership

Throughout the year the BKS receives requests for ideas on various topics for which you, the members, can supply some input. Please send any comments or submit an article to bksinformation@brewstersociety.com. We will post your thoughts in a future issue of the newsletter.

A member writes:

"In considering bequests of some of our favorite items, I am concerned about what to do with my kaleidoscope collection. It certainly is not the largest or most valuable collection, but it is very nice and enjoyable. No one I know collects or is interested in kaleidoscopes. Do you have a suggestion for a place to bequeath my collection?"

A member writes:

"On several occasions, I have been asked to give a talk or presentation on my collection and kaleidoscopes generally. However, I have always declined since I was short of time and, in any event, had no idea what to say (this is probably the real reason for my declining to speak). I need some help/ideas/inspiration, etc so I can give such a presentation. Do you have some ideas?"

More Scope Classes added to Convention

Two more convention classes have been added to the list mentioned in the last newsletter.

Laura Wilde Class (Beginner Level)

Laura Wilde's class will create one of two acrylic scopes; the students will get to choose from a large variety of papers and photos to cover the exterior. Mirrors will be pre-cut, but the students will assemble the systems for these 2-mirror, end- or side-lit scopes. There will be a large selection of items for the object chamber, though anyone attending is welcome - and encouraged - to bring their own beads, bits of wire, and glass pieces. The finished pieces will be either her "Rondel" style or the "Secret Windows" style, with a dry or liquid cell. Class size is limited to 12. (Three hours, beginning 1 PM Saturday). Fee is \$85.

Dore & Ken Wilhoite Class (Intermediate Level)

In Ken and Dore Wilhoite's class, participants will build a ceramic liquid cell kaleidoscope. Each student will select from an assortment of pre-glazed ceramic scope bodies, will create their own liquid filled object cell, and will build a five point or seven point two-mirror system. Then they will assemble their scope using a variety of adhesives. Class size is limited to fifteen people. (Three hours, beginning 1 PM Saturday). Fee is \$150.



Celebrate Japanese Festival with Kaleidoscopes

submitted by Junko Aragane

On the third of March, Japanese families celebrate the Doll's Festival wishing for girls to grow up in good health. Traditionally special dolls called "Hina" are displayed in houses where girls live. The pair of Hina dolls represents Emperor and Empress and sometimes there are more dolls.



From January 30 to March 7, 2010, SENDAI Kaleidoscopes Art Museum held a unique exhibition of those Hina dolls which were actually kaleidoscopes. Several artists were commissioned to make Hina doll kaleidoscopes of their own.

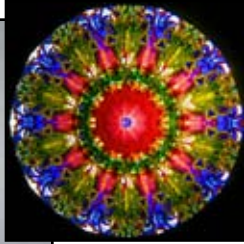
They differed in materials, for example, glass, pottery, wood or fabric. They applied Japanese traditional craft techniques for each of them. Visitors were surprised to see those Hina doll kaleidoscopes for the first time. They appreciated both delicate figures and matching inner images. As this exhibition got a good reputation, the museum plans to have another exhibition on a larger scale next year.



Are you interested in
Japanese
Kaleidoscopes?



www.japanesekaleidoscopes.blogspot.com/



Artist Name : **Charles J Sorg**
 Scope Name : *Electric Effervescence*
 One of a kind
 Mirror system : 2- mirror, 10-sided
 Object case : 3 inch diameter, slumped top, all glass, dry cell containing lampworked glass
 External features : Glass, abstract graphics, fused and slumped body
 Dimensions : 12" H x 9.25" W x 4.25" D

Scoops on Scopes



Artist Name : **Massimo Strino**
 Scope Name : *Papillion*
 Limited Edition of 27
 Mirror system : 3-mirror equilateral
 Object case : A basket of flowers with a butterfly completely decorated with Swarovski and Czech crystal is mounted on a music box. The music box plays "Feelings" and reveals beautiful images through the 3 mirror kaleidoscope. The images can be enhanced and sparkles will be created using the attached LED flashlight, also encrusted with Swarovski crystal. Each one is numbered and signed by Massimo.
 External features : The pedestal is cast brass and Onyx, the basket and the butterfly are enamel metal decorated with Swarovski and Czech crystal. The music box is covered with embossed leather. The LED flashlight uses 4 regular button batteries.
 Dimensions : 14"H x 10" L x 5" W
 Suggested retail price : Please consult your preferred kaleidoscope retailer



Artist Name : **Jacqueline Smith**
 Scope Name : *Hummingbird Heaven*
 One of a kind
 Mirror system : 2-mirror, 8-point
 Object case : unusual glass bits and torched glass pieces
 External features : Hand-sculpted

polymer clay with inset glass eyes on hummingbird
 Dimensions : 7.25" H in hand-sculpted matching stand
www.dreamscopes-kaleidoscopes.webs.com



Artist Name : **Will Smith**
 Scope Name : *Flash-Back*
 Mirror system : Three mirror
 Object case : Oil cell, heavy concentration of colorfully selected semi-precious stones along with various holographic film
 External features : Polished beach pebbles surround the mirror and semi-precious stones are sprinkled within the mix of pebbles. The eye hole is huge in relation to the scope's size making for an unchallenged 'front row' viewing of the massive images
 Dimensions : 7" L x 2" diameter
 Suggested retail price : \$120

Will primarily created Flash-Back for old hippies with good taste. It is built extremely sturdy for passin' around and is a great traveling companion. "Flash-Back will become like a nice pair of your old favorite concert jeans".



Artist Name : **Steve and Peggy Kittelson**
 Scope Name : *The Gift of Spring*
 Limited Edition of 25
 Mirror : 2-mirror, 5-point
 Object case : Oil filled with flame sculpted pieces including miniature cherry blossom flowers
 External features : Fused and slumped glass, turned cherry wood display stand
 Size: 10.5" H x 2.5" diameter

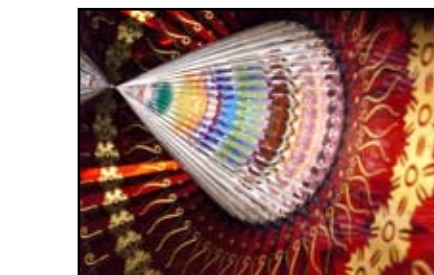
The #1 of the edition will be donated to the Smithsonian Women's Committee and will auctioned both online and on site. To see the scope online, go to www.Smithsoniancraftshow.com for 2010. Bidding will open on Wednesday, April 14 at 12:00 noon and closes Tuesday, April 27 at 9:00 P.M. EST. The proceeds from the auc-

tion are used for grants by the Smithsonian Women's Committee to support education, outreach, and research at the Smithsonian Institution.



Artist Name : **Marc Tickle**
 Scope Name : *Paper Moon*
 Open Edition
 Mirror system : 3-mirror, 30-60-90 taper in the top kaleidoscope, and a two mirror kaleido-sculpture in the base.
 Object case : Liquid filled with lamp-worked glass, glass, paper
 External features : Textured hand-painted glass
 Dimensions : 14"H x 4"W x 11"D
 Suggested retail price : \$795

The scope has a duality to it. The kaleidoscope sits on top of the pedestal, which also houses a kaleido-sculpture showing a 3 dimensional image with hand made paper. This lower image generates two static mandalas.



Artist Name : **Yasuko Nakazato**
 Scope Name : *Glass Garland*
 Open edition
 Mirror system : Tapered 4-mirror system, which produces "garland" image.
 Object case : Dry object chamber which contains gem stones, beads, metalwork as well as lamp-worked glass pieces.
 External features : This is a hand-held version of the awarded "Fall Grasses" (2007) and carries similar inner images and atmosphere. Flower patterns are sandblasted on the antique glass. It has a wide eyehole for comfortable viewing with both eyes. It sits on the iron stand of arabesque design and looks fabulous as a glass ornament.
 Dimensions : 5"H x 7"W x 6"D

• • • Remember • • •

A color version of the newsletter is available for download at www.brewstersociety.com in the Members Only Section.
NEW PASSWORD: 20scopes10



Artist Name : **Charles Karadimos**
 Scope Name : *The Spiral*
 (the spiral represents the cycle of life)
 Limited Open Edition
 Mirror System : Tapered 2-mirror, 12-point image with a modified 3rd mirror producing a spiraling effect.
 Object case : Dry cell with a sandblasted spiral on end and many spiral and twisted lampworked pieces
 External features : Slumped glass with embossed spiral on both sides.
 Available in black or white
 Dimensions : 9.5" H x 4.5" W x 3" D
www.Karascope.com

News from the Tickle's



Marc Tickle's mother, Margaret Tickle, will be teaching some home-schooled children how to make kaleidoscopes! She leads them in a weekly project. On March 11th, she will teach them how to make a kaleidoscope using cardboard and plastic for the mirrors, and a bunch of goodies for the object case. A popular potato chip can will be used for the tube, and ultimately decorated with a hand-painted exterior using bubble-art-painting techniques. There will be 5 children in the class, so look for them at a convention in a few years as they unveil the next generation of innovative kaleidoscopes!

.....

Carolina Home & Garden just visited Marc Tickle's studio for an interview and photo shoot focusing on kaleidoscopes and the designing of them. The issue will be out in two months.

My Daughter's Eyes

by Karine Johannesen

Quite often I find it so easy to get lost into my daughter's eyes. They reveal such a dynamic yet harmonious wonderland where the only boundary is her endless imagination. They are a reflection of pure innocence and sincere enjoyment. They capture the most insignificant details and magically showcase them as fascinating works of art. They are blind to flaws and focus on the beauty that unfolds graciously from all possible angles. Needless for me to say, they are perfect!

As a child I never owned a kaleidoscope and neither did anyone I knew. It's not until I was almost 30 years old that I first peeked into one. I was immediately captivated, quite like when I stare into my daughter's eyes. Right away I became inspired to create a kaleidoscope that I would be proud to share with her.



My kaleidoscope incorporates very different artistic approaches. First the main pieces were precisely shaped out of aluminum using a lathe. Intricate details were then molded in polymer clay and cured onto the aluminum parts. Next all pieces sequentially went through a specialized process known as electroforming where copper deposited gradually onto the surface to form a dense metal skin. More than 300 hours were dedicated to the electroforming technique alone.

As a final touch the copper was accentuated by the repetitive application of various patinas and later coated with a lacquer to protect it from any abuse.

The completed design measures approximately 8 by 2.5 inches and includes a 30-60-90 mirror configuration. Various lamp-worked glass beads, gemstones, crystals, and dichroic frits float happily in the side-lighted liquid filled chamber. Last but not least, the background of the cell secretly hides an image

of the iris of one of my daughter's eyes which was taken from a favorite portrait.

We've all enjoyed a perception of the world similar to the one my daughter knows. I hope most of us still do today, although it may have dissolved or blurred somewhat along the way. Can you picture how life would be if together we all looked at it through the eyes of a child, even if just for a little while? Needless to say, it would be perfect!

WILEY JOBE
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FINE-HANDCRAFTED POLY-ANGULAR KALEIDOSCOPIES
SINCE 1987

A black and white photograph of a man with a beard and mustache, looking through a kaleidoscope. The kaleidoscope is held up to his eye, and the view through it is visible. The man is wearing a dark shirt and a light-colored jacket.

**KALEIDOSCOPE
REPAIR**
108 NORTH MAIN STREET
HONEOYE FALLS
NEW YORK 14472
(585) 624-2648
usjobes@aol.com

In Memory of Al Brickel

Al Brickel passed away January 28, 2010. He attended many of our early conventions. The last convention that Al attended was in 2003 in Asheville, North Carolina. Al lived and worked in Cleveland Heights near Cleveland, Ohio. His studio was Newe Daisterre Glas which translated from the middle English means "morning star glass". The studio was established in 1970 by Al as a stained glass studio but Al's kaleidoscopes were produced under the Kaleidoarts label.

BKS member and artist, Gary Newlin wrote: "I think Al was a fine combination of Art and Science. His daughter talked about Al's drive to understand "how things work". I think once he figured out how things worked, he then looked at ways to present this science in a practical way for regular people to enjoy. Stained Glass, beveled glass, engraving, glassblowing, glass bead making, and kaleidoscopes were many ideas which he took from science into a practical art which everyone could enjoy and understand."

Al was one of the first Kaleidoscope artists to make the move from paper, plastic, and tin 'scopes we all remember into a huge 'Scope made for a bar which he had to re-possess for non-payment. Cozy now owns this very special and very early kaleidoscope from the beginnings of the American Kaleidoscope Renaissance.

Al lived 61 years. The ideas he was always eager to share continue on in many different fields.



The World's Largest Kaleidoscope was built in 1972. Al, under the name of Kaleidoart, hand-built 1/2 and 1/4 scale model kaleidoscopes authentic to the original. Each scope was signed and dated. The scopes are installed in museums throughout the USA and Japan. Represented above is a photo of the original World's Largest Kaleidoscope first shown at Strathmore Hall in Rockville, Maryland in 1985.

9th Annual Kaleidoscope Show in Stowe

Stowe Craft and Design is pleased to announce the 9th Annual Vermont Kaleidoscope Show which will begin on Friday, July 16th this year. The open format began last summer will continue. This means all kaleidoscope makers and collectors are invited to participate by bringing or sending kaleidoscopes to the show. Brewster members may bring or send kaleidoscopes or kaleidoscope-related pieces to sell, swap, or exhibit. Our goal is to expose the public to the joy of kaleidoscopes through education and activities in a supportive, fun, and family-friendly environment.



The show takes place on covered decks above the little river that runs through Stowe. Kids activities take place on the riverside. During the show opening weekend, every visitor will get a guide and ballot listing all the kaleidoscope makers and collectors in the show. After the first weekend, the show is condensed so it can be indoors for another 3 weeks during some of Stowe's best weather - Warm days followed by nights cooled by fresh Vermont mountain air.

Stowe Craft is seeking kaleidoscopes made especially for this Vermont show. New this year we will be giving a special prize for the best outdoor kaleidoscope sculpture. Any Brewster members interested are invited to contact Stowe Craft toll free at 1-877-iLoveVT or stephen@stowecraft.com.

• • • Remember • • •

A color version of the newsletter is available for download at www.brewstersociety.com in the Members Only Section.

NEW PASSWORD
20scopes10

R Scott Cole Tips and Techniques Specialist



Bonding with your Kaleidoscope

There are many ways to attach kaleidoscope parts to one another, and one of the most convenient is glue. There are several characteristics that would likely be important in choosing an adhesive such as strength, easy application, setting time, ease of cleanup, and degradation over time. However, not all adhesives work in all situations. If one is gluing similar materials, such as wood to wood, there are specific formulations that create a strong, permanent bond. If the materials are dissimilar, such as glass to metal, there can be some challenges.

Household glues Duco, Goop, or E-6000 are commonly used for craft and repair work. They are solvent-based, which means they take some time to set and give off an unpleasant odor. They hold fairly well, but can be messy to apply. Although promoted as clear, they will discolor in sunlight. In particular, Duco will break down over time.

Silicones The familiar adhesive/caulking tubes provide a flexible bond that adheres well to many materials. It is also solvent-based and requires a long curing time. It is very difficult to apply neatly and difficult to remove.

Epoxy This 2-part glue is very strong and excellent at bonding most materials. It can be found in various formulations, such as 1 hour, 5-minute, or even one minute setting times. It is important to use equal amounts of resin and hardener and mix them thoroughly. It is a bit gooeey to apply, but it is somewhat self-leveling, and it can be difficult to clean up after it sets. Although it applies clear, it will turn amber over time.

Hot Glue A thermoplastic glue heated to liquid which sets as it cools. While not a particularly strong bond on nonporous materials, it has the advantage of setting quickly and it is relatively easy to clean off the excess. It works well at filling large gaps.

Super Glues Set very quickly, but are too thin and runny to fill gaps. An even bigger disadvantage is that the fumes can frost the first surface mirror. However, there is a gel formulation that can be invaluable in sealing oil cells. The advantage is that it will adhere to oily surfaces which will allow it to plug an oil leak. Using the accelerator will enhance strength (and save you the 30-second setting time)

Clean surfaces are essential for success with all adhesives, but the biggest challenge to any gluing is developing the skills to apply it only where you want it.

Scott teaches many classes throughout the year.

... 2010 Teaching schedule ...

scott@laughingeye.com ... 828-837-6103

April 30 - May 2	John C Campbell Folk School		
	Brasstown NC	Weekend	Skills
June 13 - 19	John C Campbell Folk School		
	Brasstown NC	Week	Skills

Other classes will likely be scheduled so feel free to inquire about additions.

Classes usually full up quickly, so register early. Special advanced projects can be arranged during most intermediate or skills classes, just contact Scott.

For registration information, please contact
John C Campbell Folk School 800-365-5724

Classified Ads

I'd love to hear from collectors who might be interested in trading for (or purchasing) some of my duplicates.

William.Novak@comcast.net

For Sale



1870's Charles G. Bush Kaleidoscope
Excellent condition.

Professionally restored by Wiley Jobe.
Includes replica color wheel and
photo documentation of restoration.
\$2,000 ... Please call 585-624-2648

Did you know we have space for Classified Ads???

Check this out! Here is the perfect place to bare your wares or your soul. Classified ads are a fantastic and cost effective way to let others know what you have to sell. Maybe it is one of your works of art, a special scope from a treasured collection or maybe it is accumulated supplies that you would like to trade or sell. Or ... maybe you have a special skill such as cutting mirrors or assembling them and you would be interested in doing this for a fee. Maybe you just want to test market a new scope or kaleidoscope related item.

Rates: \$1/word ... minimum 10 words.

Featured Artist : Charles Karadimos

Give us some background about yourself and how you became interested in creating scopes.

I began playing with stained glass in 1974 while I attended the University of Maryland. Even though I studied everything from Math to Physics to Philosophy, (no art) I ended up with a degree in Economics. Instead of following that road, I decided to give glass a shot and not cut my hair or work for anyone else. I traveled to art and craft shows showing various 3-D objects: boxes, clocks, terrariums, lamps, etc. Many of these objects had mirrors incorporated into the design. In 1979 I was looking for something to do with all these leftover strips of mirror that I had lying around and the "Stained Glass Kaleidoscope" was born, inspired by a college class called "the physics of light and sound." I acquired a copyright for this original design and began selling as many as I could produce at the 25+ craft fairs I exhibited a year. Within 2 years I eliminated everything else I made and specialized exclusively on kaleidoscopes.



Over the last 30 years I have created about 15,000 kaleidoscopes, building every single piece myself, using absolutely no machined or mass-produced parts. I have experimented with all kinds of glass-working techniques and played with numerous mirror configurations. On my workbench is a sign - How can I make a kaleidoscope better? If an upcoming exhibit has a theme, I try to work towards that theme. If there is a technique I want to learn or expand on, I jump in and make something happen with that technique. Many designs are extensions of other projects where I will focus on fine-tuning various attributes or combine certain characteristics that have appealed to me from the past. As an artist, I like the idea that anything is possible.

Your scopes present such perfect geometric patterns - without revealing any secrets can you give us an idea of how you achieve such precision?

From as far back as I can remember, I believe I was always somewhat of a perfectionist. By focusing on what I thought was the most important aspect of a kaleidoscope - the image - I needed to understand what it took to constantly improve that feature. And I will say that there are 2 simple things that can make a significant improvement in the classic 2 mirror kaleidoscope image. First, try to get the eye as close to the vertex where the 2 mirrors come together. I do this by tapering the mirrors. Secondly, it is important to bring the objects in the cell as close to the end of the mirrors as possible, and this can be achieved by keeping the object cell as shallow as possible.

Is it more challenging for you to create a full size handheld scope or a mini-scope?

Both have their own challenges, but I believe that in order to build a mini-scope with a good detailed image requires more patience. Every aspect, from the cutting of the mirrors to the proper lens selection to the lamp-working of the miniature objects in the cell is critical. The tolerances are a little more relaxed in a larger scope.

Overall, what changes or trends have you noticed since you began creating scopes?

As the display coordinator at the first Kaleidoscope Exhibit in 1985 at the Strathmore Hall Arts Center near Washington DC, I remember unpacking the scopes for the exhibit and being very excited by the creativity and diversity of the exteriors. Unfortunately, the images in many of these scopes lacked the same excitement. So as far as change goes, experience, exposure, and the sharing of ideas has improved the quality of the interior imagery immensely over the last couple of decades.

In the early days (1980's), marbles and spinning wheels were used. The use of dry object cells grew, and ultimately led to what became the biggest trend in kaleidoscope design, the liquid-filled object case. I will be conservative and say that 75% of all scopes had liquid-filled cells, and this probably continues to be true today, even though I do see a shift back to the dry cell.

Artistic expression and experimentation have created what may be referred to as mini- trends, such as a movement towards very non-traditional mirror systems, poly-angular designs, and projection scopes. There is room for all of these in the world of kaleidoscopes but I believe in the long run, the traditional 2-mirror design, whether liquid or dry cell, will prove to be the overall favorite of collectors.

The kaleidoscope image has always been my main focus. I work with every piece of glass in the object case in order to maximize the randomness in which they tumble. I select colors that may first coordinate with the exterior, but ultimately provide a color balance that is appealing to the viewer. I will fine tune each and every piece until I am completely satisfied that the images will hold my attention for an extended period of time, with the idea that with the next turn of the cell, something better will happen.

I was asked one time, what is my overall objective when it comes to building kaleidoscopes? My answer: to actually be able to control the image, to predict what will happen next. So in reality, there is no end in sight.

Please visit my website at www.Karascope.com to learn more about my journey as a kaleidoscope artist.

Artist Promotion

BKS member Jacqui Bardner-Smith recently had some comments regarding the well-being of kaleidoscope artists. She writes "Sadly due to the economy many of the kaleidoscope galleries have had to close their doors leaving kaleidoscope artists wondering how they will be able to share their love of, and talent for, creating mesmerizing works of art."

In the next few issues of NewScopes, we'll take a look at various ways you can make you and your work more widely known.

General guidelines for kaleidoscope artist promotion, publicity, and public relations

To become known as an artist, the simple truth is that you have to promote yourself. Many people have a hard time with self-promotion, as it sometimes goes against their nature.

You don't get publicity based on your talent alone, but rather by intentionally seeking it. Various opportunities arise through submitting your press releases and entering award competitions. A spin-off of this is that you can generate additional promotional pieces from reprints of any publicity you receive. You can use these to mail or distribute to clients to supplement your marketing plan.

Submitting a Press Release is featured in this issue.

Submitting a Press Release

The press release is a standardized form of communicating some "newsworthy" item to the editors of publications. The editor then decides whether or not to publish your story. You start with a media list (list of publications) that is up-to-date with the name of the editor. It is a good idea to call first and ask for the name of a specific editor that deals with business press releases like yours. You should include magazines, newspapers and newsletters read by your customers and your fellow artists. The best part is that you don't pay for the publication of your release. Here are some examples of "newsworthy" items that could generate a press release to the media:

- You relocate or open your studio
- You finish a job that is special or interesting
- You win any kind of award or get into an exhibit
- You give a lecture or teach a class

The news should be worthy and of interest or value to the publication. Blatant self-promotion that advertises your work will not be accepted and will reduce your credibility with the editor. Never call and harass the media or their writers about being included in a feature article. Your best bet is to keep in touch by mail, fax or e-mail. The more often you submit, the more likely you will get published.

Use the press release standard format, as shown below.

FOR IMMEDIATE RELEASE	These words should appear at the top left of the page, in upper case. If you don't want the story to be made public yet, write "HOLD FOR RELEASE UNTIL" instead.
Headline	Just like a headline in an newspaper. Make sure this describes the content of the story.
City, State/Country - Month Day, Year	These details precede the story and orient the reader.
Body	This is where the actual story goes. There should be more than one paragraph, each paragraph no more than a few sentences. if there is more than one page, write "-more-" at the bottom of the page.
Company/organization info	Include any background information about the company or organization featured in this press release.
ENDS or ###	This indicates the end of the press release.
(xxx words)	If you like you could include the total number of words contained in the press release.

.....

This format is specifically designed to be read quickly and give the editor an immediate sense of your news. Double spacing allows the editor to write on the release, adding comments or editing notes. Always write in the third person and don't forget to enclose a photograph whenever possible.

It is important to remember you are not selling anything with your publicity efforts. Your objective is to increase exposure to your customers, their awareness of your services and your chances of getting a call from your ads and promos.



Kaleidoscope Reflections

20th Brewster Kaleidoscope Society Convention

Santa Clara, CA
June 11-13, 2010

Exhibiting Artists: June 10 - 13, 2010

Register online (preferred) ... go to the convention link at www.brewstersociety.com/convention2010

NAME(S) _____
STREET _____
CITY _____ STATE _____ ZIP _____ COUNTRY _____
TELEPHONE _____ FAX _____
EMAIL * _____

ATTENDEE CATEGORY: ☐ Collector ☐ Exhibiting Artist ☐ Artist ☐ Retailer ☐ 2 day Retailer ☐ Family member

***You will receive confirmation via email only.**

Print name(s) exactly as you want it to appear on your name badge.

Please submit a separate form for each person attending unless address and email are the same.

PLEASE INDICATE:

- ☐ First time to attend a Brewster Convention.
☐ I will be donating a door prize.
☐ I am interested in volunteering (you will be contacted with specifics)
If children in your party - state ages _____

Artists only:

- ☐ I will be submitting a piece for the silent auction.
☐ I will display one of my very early scopes.
☐ I will be unveiling a new scope.
☐ This is my first time to unveil.
☐ I wish to display at the new artists table.
(less than two years experience)

Hyatt Regency Santa Clara
5101 Great America Parkway
Santa Clara, CA 95054 USA

Call 408-200-1234 for in house reservations
or 1-800-233-1234 and specify Brewster Kaleidoscope Society
or go to the hotel link at www.brewstersociety.com/convention2010

Room Rate ... \$112/night (available June 7 - June 17)

Special Rate available until May 27, 2010.

Room cancellations must be made 2 weeks prior to arrival date.

You are responsible for making your own hotel reservations.

REGISTRATION FEE: \$285 per person until postmark deadline May 10. Online deadline May 18

Late registration \$340 after May 18, 2010. NO EXCEPTIONS.

\$ _____ for _____ registration(s) @ \$285 (\$340 after May 18, 2010)

\$ _____ for _____ Scott Cole class @ \$145 ... limited to 15 ... 3-4 hours

See class details at
www.brewstersociety.com/convention2010

Name(s) of person attending _____

\$ _____ for _____ Peggy and Steve Kittelson class @ \$145 ... limited to 12 ... 3 hours

Name(s) of person attending _____

\$ _____ for _____ Judith Paul class @ \$155 ... limited to 10 ... 3 hours

Name(s) of person attending _____

\$ _____ for _____ Koji Yamami class @ \$95 ... limited to 20 ... 1½ hours

Name(s) of person attending _____

\$ _____ for _____ Laura Wilde class (beginner) @ \$65 ... limited to 12 ... 3 hours

Name(s) of person attending _____

\$ _____ for _____ Ken and Dore Wilhoite class (intermediate) @ \$150 ... limited to 15 ... 3 hours

Name(s) of person attending _____

\$ _____ for _____ artist display table(s) @ \$100 ... includes 2'x8' skirted table and electricity ... limit of 2 tables per artist

\$ _____ for _____ new membership or renewal @ \$60 US, \$70 International. (No refunds on memberships)

You must be a Brewster Kaleidoscope Society member to attend.

\$ _____ for _____ 2 day retailer registrations @ \$175. Limited to wholesale ordering session on Thursday and
unveiling and sales room only on Friday. Programs, classes, and meals not included. (Retailers only)

\$ _____ **TOTAL**

Online registrations preferred ... go to the convention link at www.brewstersociety.com/convention2010

If you have questions or would like to charge by phone, please contact: Mary Theresa Boll, Registration Coordinator
740-352-2310 email: mboll@adelphia.net

Mail Registration and checks to: Mary Theresa Boll, BKS Convention
1032 North Street
Wheelersburg OH 45694

Make checks payable to The Brewster Society

VISA/MC # _____ Exp. date: MM/YY _____ Security code _____

BKS Convention Cancellation Policies:

Registration Fees: Full Refund less \$25 cancellation fee* per person - Up to 30 days in advance of the 1st day of the event

50% Refund less \$25 cancellation fee* 10-29 days in advance of the 1st day of the event.

Nonrefundable within 10 days of the event. No refund requests will be considered after the beginning of Convention

* plus any processing fees that apply to the transaction

Exhibit Space Fee: Nonrefundable within 30 days of the convention

Class fee: Nonrefundable within 30 days of the convention

Notes: Special circumstances may be considered upon written request at the time of cancellation.

Refunds will be paid by check no later than 30 days following the close of the convention.

2010 Schedule of Events

April 10 - May 7: Reflections Kaleidoscopes 3rd Annual Invitational Show - "Reflections - Life Patterns"

Opening reception concurrent with Mendocino's Second Saturday Art Walk. For more information, contact Skip MacLaren, Reflections Kaleidoscopes, Box 1103, Mendocino, CA 95460, 707-937-0173

June 10 - 13: Kaleidoscope Reflections 20: Brewster Kaleidoscope Society's Twentieth Convention

Hyatt Regency Santa Clara, 5101 Great American Parkway, Santa Clara, CA 95054 1-800-233-1234

See page 15 for a registration form or register online at www.brewstersociety.com/convention2010.

July 16 - August 1: Annual Kaleidoscope Show at Stowe Craft.

Fri, July 16 - Sat, July 17: Kaleidoscope Show Opening Events:

Voting for Best in Show

Kaleidoscope Classes for Kids: 11 am - 3 pm

Every Ballot is a Chance to Win a Free Scope

Hands-on Kaleidoscopes Exhibit

Discover Art in a 12 inch tube: The Science, Fellowship and Art of Kaleidoscopes. Explore the largest collection of kaleidoscopes in the Northeast. Stowe Craft, 55 Mountain Rd, Rt 108, Stowe, Vt 802-253-4693.

For latest details, please visit www.stowecraft.com

September 24 - 25: Hickory Stick Quilt and Gift Shop Hannibal, MO. **Paula Nadelstern** will hold two one-day workshops and one evening lecture. This event is co-sponsored by the Hannibal Convention and Visitors Bureau. More information about this and special kaleidoscope-related activities will be announced in an upcoming newsletter.

October 9 - 10: Northeast Marble Meet at the Marriott Courtyard, Marlborough, MA - at I-495 & Rte.20. For reservations, call 508-480-0015. For information about the show, call Bertram Cohen 617-487-5808. Two days of fun, friends, marbles and good times! Exhibition Space available - email marblebert@aol.com for details.



THE BREWSTER KALEIDOSCOPE SOCIETY

www.brewstersociety.com

P.O. Box 95

Damascus MD 20872

